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JOHANN HEINRICH BUTTSTEDT
AND THE ORGELCHORAL

Lynn Norris
Senior Thesis
April 7, 1975

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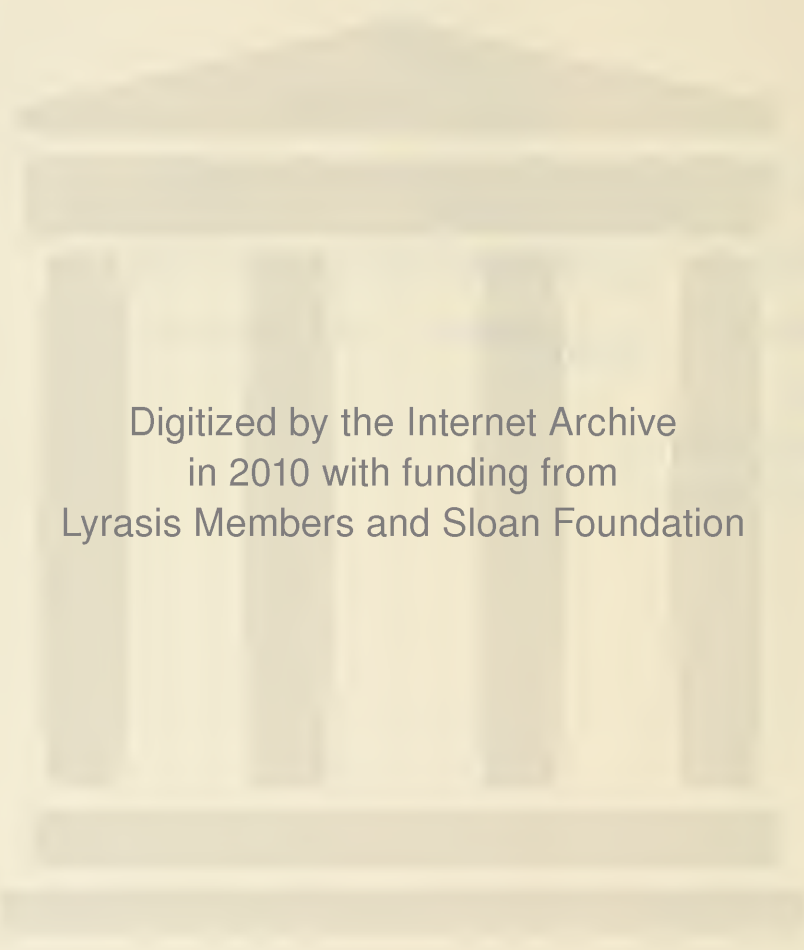
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CHAPTER I

BIOGRAPHICAL INTRODUCTION TO

JOHANN HEINRICH BUTTSTEDT

J. Heinrich Buttstedt was born in Bindersleben, near Erfurt, on April 25, 1666.¹ He came from a family of priests, teachers and musicians. The family was related to the Bachs through the Lämmerhirt family (J. S. Bach's mother was a Lämmerhirt from Erfurt).² Buttstedt's father, also named Johann Heinrich, studied at the University in Erfurt and was a priest in Bindersleben from 1664 to his death in 1702. The younger J. H. Buttstedt was the oldest of three brothers. He studied at the Ratsgymnasium in Erfurt from 1681 to 1684.

At the age of eighteen, in 1684, Buttstedt left school and became the organist at the Reglerkirche in Erfurt and teacher at the adjoining school. He was one of Johann Pachelbel's private students,³ but their relationship soon grew to be more intimate than that of mere student-teacher. They worked together in Erfurt from 1678 to 1690 and assembled around themselves a large student following. In 1687 Buttstedt became organist and teacher at the Kauffmannskirche and school in Erfurt. On July 12th of the same year, he married Martha Lämmerhirt. During the years 1688 to 1704 they had ten children.

When, in 1690, Pachelbel left Erfurt, Nicolaus Vetter took over his post as organist at the Predigerkirche for a short

time. Buttstedt then acquired the position in 1691. One of his sons, Johann Laurentius, together with Jakob Adlung, a relative, took over Buttstedt's job as organist at the Predigerkirche when he died on December 1, 1727.

Although Buttstedt had worked at the Predigerkirche for thirty-six years, he had also achieved the highest position available as the organist at a cathedral in Erfurt (possibly St. Severi). During his lifetime, he composed numerous organ works, including thirty-six chorale preludes. He also wrote five Masses, a book of keyboard pieces (Musikalische Clavier-Kunst, 1713, 1716), some fugues and a canzonet.⁴ He prided himself on his double profession as organist and composer. As is true with many organists, he worked for both the Lutheran church and the Roman Catholic church, for whom the Masses were written.

An important event of Buttstedt's life was his heroic battle with the clever and well-read Johann Mattheson. The controversy was over the writing of cantatas for church music, a practice which began around 1700 with the cantata texts of Erdmann Neumeister. He was an ecclesiast, but he did not believe that the use of cantatas in the church was sacrilegious. He argued that in the past secular forms, such as secular and often profane songs and instrumental music, were adopted for church use. Although the church forbade the expression of individual emotions,⁵ it had already accepted the secular recitative and arioso forms.

Verbal war broke out between those factions who were opposed to cantatas and those who were for the new style. The

former included the Pietists, musicians of the old school, of which Buttstedt was one, and most laymen. The major proponents for the cantata were Mattheson, Motz and Tilgner. They used the arguments which Neumeister had already stated. They also added the idea that the secular cantata could be changed into sacred by the use of religious verse, not necessarily from the Bible, and by dedicating the cantatas to the service of God. They further pointed out that even the da capo form was suggested in Psalm viii, which repeats the first verse at the end.⁶

In 1713 Mattheson wrote his first musical writing, Das neueröffnete Orchestre, which spurred Buttstedt on to write his well-known polemical work, Ut Mi Sol, Re Fa La, Tota Musica et Harmonica Aeterna in Erfurt, 1716. Buttstedt writes in the work that no judicious musician could deny church music's intrinsic identity, nay, that

all sorts of singable stuff was brought into the church, and the gayer and more dance-like it was, the better it pleased, so that sometimes for a very little more the men would join hands with the women and dance among the chairs, as sometimes at a wedding they would go over tables and benches.

Mattheson replied that indeed it would be bad if no distinction were made in the writing of a secular and sacred cantata. He also hoped that no poor musician would be writing cantatas. Tilgner added that sacred cantatas should remain plain and devotional. To help differentiate between the two kinds of cantatas it was obligatory to add the organ, a church associated instrument.

Buttstedt was afraid that secular, theatrical music would invade church music, so he fought hopelessly against Mattheson

and the immoral trumpety in the church. Buttstedt not only wanted to defend the old practice, but he also wanted to show the proper way to true music. Despite the lingering argument, church cantatas gained wide-spread favor.

The controversy with Mattheson brought Buttstedt into unwanted and annoying public notice.⁸ The controversy also included solmization, the system for designating the degrees of the scale by syllables instead of letters.⁹ Mattheson opposed this, while Buttstedt supported the older practice, as can be seen in the title of his polemical work, Ut Mi Sol. The conservatism revealed in Buttstedt over cantatas was also shown in his adherence to somization. He wrote two treatises on the subject.¹⁰ He wanted solmization used only for vocal music, not instrumental. The more liberal Mattheson did not want it used at all. The conservative trends in Buttstedt's polemical writings and in his compositional techniques, which will be discussed later, were due to the influence of the older Pachelbel and to the Middle German life style.

CHAPTER II

THE ORGETCHORAL FROM THE LATIN ORGAN

HYMN TO J. H. BUTTSTEDT

The chorale prelude, choralvorspiel, grew out of the Latin organ hymn and the love that the German people had for singing the chorales and hearing them played on the organ. The true chorale prelude is a single setting, one verse, of a chorale, usually in two, three, or four voices. The chorale was also used as a basis for other forms, such as the fugue, toccata, fantasy and variation. The development of the form of the chorale prelude will be the topic of discussion. Certain works of Arnolt Schlick (c. 1460-c. 1517), Antonio de Cabezón (c. 1510-1566), Girolamo Cavazzoni (1520-?), Jean Titelouze (1563-1633), Jan Pieterszoon Sweelinck (1562-1621), Samuel Scheidt (1587-1654), Heinrich Scheidemann (1595-1663), Franz Tunder (1614-1667), Dietrich Buxtehude (1637-1707), and Johann Pachelbel (1653-1706) will be studied as examples of the development of the chorale prelude form.

The early instrumental music grew out of the Renaissance vocal style, following the established "rules" of voice leading and controlled dissonance. Instrumental music eventually began to demand more virtuosity and the use of less controlled dissonances and "forbidden" leaps. The organ hymn developed as

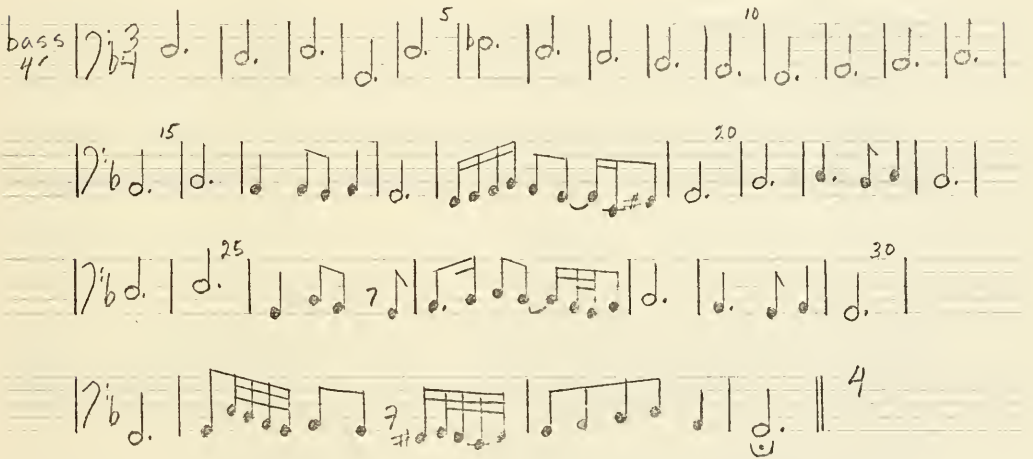
a substitute for plainsong,¹ and was usually played in alternation technique. In this technique the organ would usually play the odd numbered verses while the choir or congregation would sing the intervening verses unaccompanied. An example of this is Schlick's "Salve Regina," a hymn in the dorian mode. The most common procedure was to have the hymn tune cantus firmus in the tenor line with contrapuntal lines above and below it. Unlike the future Baroque style, the contrapuntal lines often crossed the cantus firmus line.

Handwritten musical notation for three staves. The top staff is in G-clef, 3/4 time, with a key signature of one flat (B-flat). It contains a melody with notes and rests, with a '2' above the final measure. The middle staff is in C-clef, 3/4 time, with a key signature of one flat. It contains a melody with notes and rests, with a '2' above the final measure. The bottom staff is in F-clef, 3/4 time, with a key signature of one flat. It contains a melody with notes and rests, with a '2' above the final measure. The middle and bottom staves have a bracket under the first two measures labeled 'voices cross' and 'again' respectively. The bottom staff has a '4'' written to the left of the first measure.

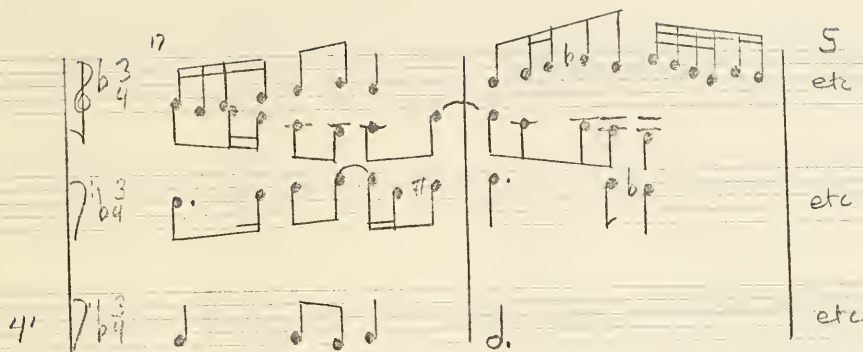
There were a few different methods of treating the cantus firmus. The first was to have the cantus firmus in long notes of equal value with no break between the phrases, for example "Gaude Dei Genitrix" from "Hommage à L'Empereur Charles-Quint."

Handwritten musical notation for a single staff. The staff is in G-clef, 4/4 time, with a key signature of one flat. It contains a melody of long notes (half notes) with a '1' above the first measure, a '5' above the fifth measure, a '10' above the tenth measure, and a '3' above the thirteenth measure. The staff is labeled "Tenor cantus firmus" on the left and "etc." on the right.

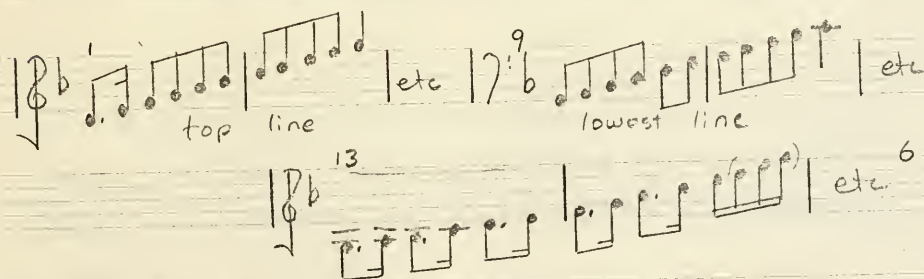
Another procedure was to have the long notes, but with a break produced by one or more devices. The break could be brought about by a rest between phrases, a slight melodic embellishment, a sudden change of note values for a measure, a change by placing the cantus firmus in a different voice, or by the complete omission of the line for a section. This style can be seen in the first verse of "Salve Regina" beginning at measure seventeen and continuing off and on until the end of the piece. The cadential embellishment is particularly notable.



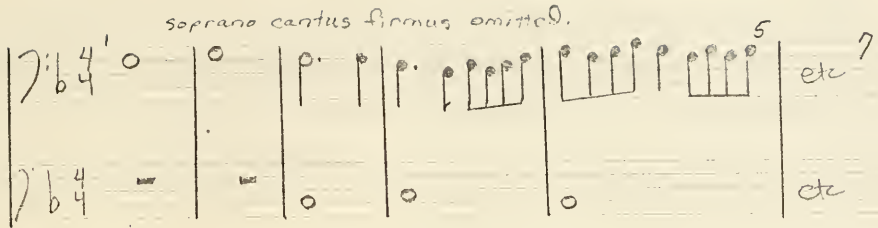
Schlick's treatment of the lines against the cantus firmus is representative of the Renaissance style. The upper voice is generally more florid than the other lines, nonetheless, the overall effect of the lines is vocal. The following example is from the same work.



An interesting procedure, which he uses in the first verse of "Salve Regina" is to have the contrapuntal lines enter using the same figure. In this case the three lines come in using the same ascending, stepwise motion, but in slightly different rhythms.



In verse five, Schlick uses a procedure that is very common later on. The imitative entrance of the two contrapuntal lines indicates an early stage of fugal entrances. The use of a soprano cantus firmus is also unusual for the Renaissance.



Throughout the work, the two lower lines have free counterpoint, but the lines are related to each other. For instance, in measures eleven to thirteen they are in exact imitation.

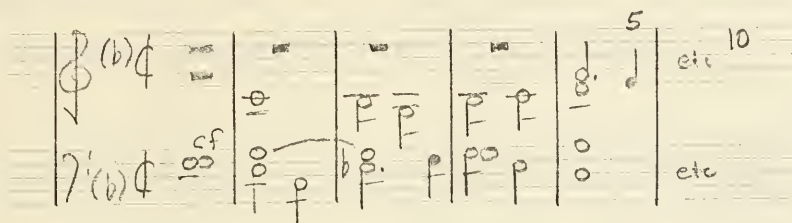


Schlick not only set Latin hymns to music, but also a German devotional song. In his "Maria zart" the melody is again in the soprano, but it is a mixture of adorned and unadorned cantus firmus.

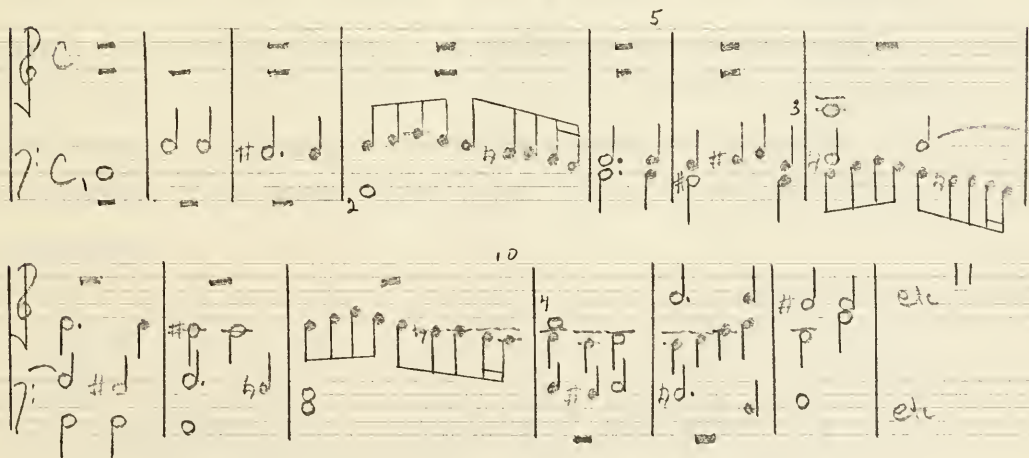


The ornamentation of the melody also becomes a feature in the Baroque.

The works of Antonio de Cabezon remain basically in the Renaissance style. He uses uninterrupted cantus firmus, modal harmony and vocal treatment of the musical lines. In the first five measures of "Sacris Solemnis II" the contrapuntal lines are used in imitation.



In his "Cuarto Intermedio para les kyries de Segundo Tono" he foreshadows not so much the chorale prelude, but rather the chorale fugue or fantasia. He treats the first phrase of the embellished cantus firmus in imitation.



The works of Girolamo Cavazzoni also usually depict the continuation of the Renaissance style. His harmonies are modal and he adopts vocal forms to instrumental music. In the treatment of a cantus firmus, for instance, he adopts the procedures of the Renaissance Motet. In "Deposuit, a tres voci" from the "Magnificat primi toni" the rhythmic movement and treatment of the imitations are representative of this style.



There are some examples, though, where Cavazzoni foreshadows the early Baroque. The early Baroque Motet style, which is used in some chorale preludes, adds a break in the contrapuntal lines by a solo coloratura. He sometimes has a mixture of Renaissance and early Baroque styles, for, although the harmony is phrygian, the soprano coloratura passage in "Tu solus altissimus" from "Missa Apostolorum" shows the melodic ornamentation.



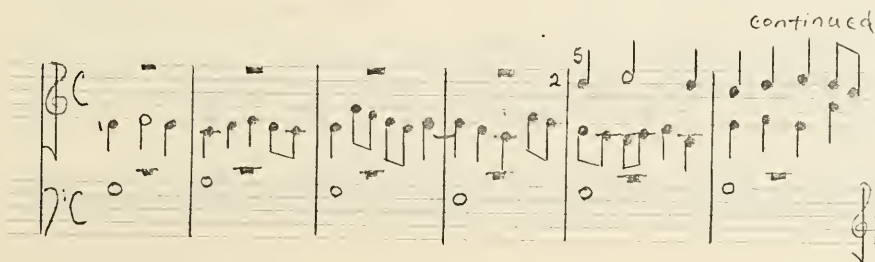


Cavazzoni's note values are, in general, faster than Cabezon's, which illustrates another trend toward the Baroque.

The style of the sixteenth century Latin organ hymn ended with Jean Titelouze. His treatment of form in the organ work is typical of the early Baroque, but he clings to the Renaissance contrapuntal techniques and modality. "Veni Creator" of the volume "Hymnes de l'Eglise" (1623) has four versets and thus shows the relationship of his works to the early Baroque chorale variation, more than to the single verse chorale prelude. In the first verse the cantus firmus is uninterrupted,

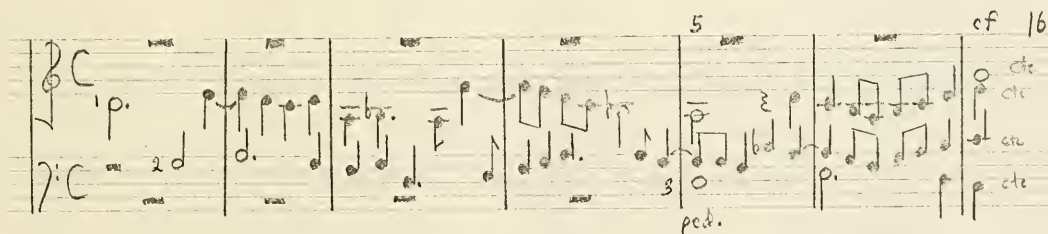


while the other three voices use the melodic material in imitation.





The second verse exemplifies the technique of fore-imitation; that of presenting the melody in imitation before the entrance of the cantus firmus. The fact that Titelouze uses fore-imitation only for the first phrase shows his tie more to the Renaissance than to the Baroque, where each phrase often comes to a cadence before the next series of imitations takes place.



Verse three makes use of a strict canon in two voices with the cantus firmus in the tenor. Already at this point the contrapuntal lines do not cross the cantus firmus, although they often have the same note.



In verses one to three Titelouze has had an unadorned cantus firmus. He treats verse four in Motet style, without long-note cantus firmus. When he uses melodic figuration, it is only for the purpose of figural imitation, as in this verse. He has more rhythmic variety than the Renaissance style of Cavazzoni, but he does not break into the coloratura that is favored by the German colorists. Omitted from the following example is the pedal entrance, but it, too, comes in imitatively.



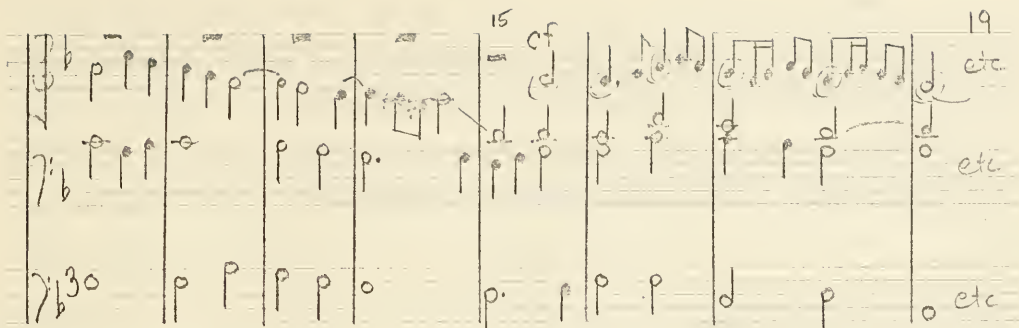
Jan Pieterszoon Sweelinck has been considered the "founder" of German organ music, although he himself was Dutch. His music is made up of English, Dutch and German elements. He uses instrumental figurations to a great degree. The typical figurations include a tremolo of broken thirds, triadic leaps, broken chords, wide melodic leaps, rapid scale passages, and the rhythmic figures: ♪ ♯♪ ♯♪ and 7 ♯♪ ♯♪ . These figurations add variety, whether they are in the cantus firmus or in the contrapuntal lines. Sweelinck uses ornamentation in the cantus firmus as a tool for expressing the emotional content of each phrase, while still maintaining the tonal and rhythmic positions of the notes of the melody. This is different from the later Baroque practice of expressing the emotion of the

whole piece. Sweelinck's technique of using many different patterns of figurations is also different from the later Baroque, where only one or two motives are used throughout a work. Also later on, the figures provide the rhythmic drive to the counterpoint, while Sweelinck generally uses them in the lighter homophonic or lightly contrapuntal passages.

Sweelinck did not compose chorale preludes per se, but rather, he composed chorale variations. There is little difference in the treatment of each variation from the treatment of a true chorale prelude. The only difference is that there are more settings of the chorale tune in a set of variations. Sweelinck uses the forms of treatment which have already been mentioned. His Motet style is neither wholly Renaissance nor Baroque. In the second variation of "Herr Christ, der einig Gott's Sohn" he uses successive points of imitation only for the first phrase of the chorale, with the soprano cantus firmus entering with an ornamented version.

Continued

Handwritten musical notation for a chorale prelude, showing two staves (treble and bass clef) with notes and rests. The notation is labeled "Continued" and includes measures numbered 5 and 10. The first staff has a treble clef and a common time signature (C). The second staff has a bass clef and a common time signature (C). The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.



Sweelinck also breaks into homophonic movement while the soprano has coloratura passages. The emotional content of the first phrase of the chorale is expressed in the soprano coloratura, while still retaining the original melody. The movement of the voices, especially the cantus firmus, is now thoroughly instrumental.

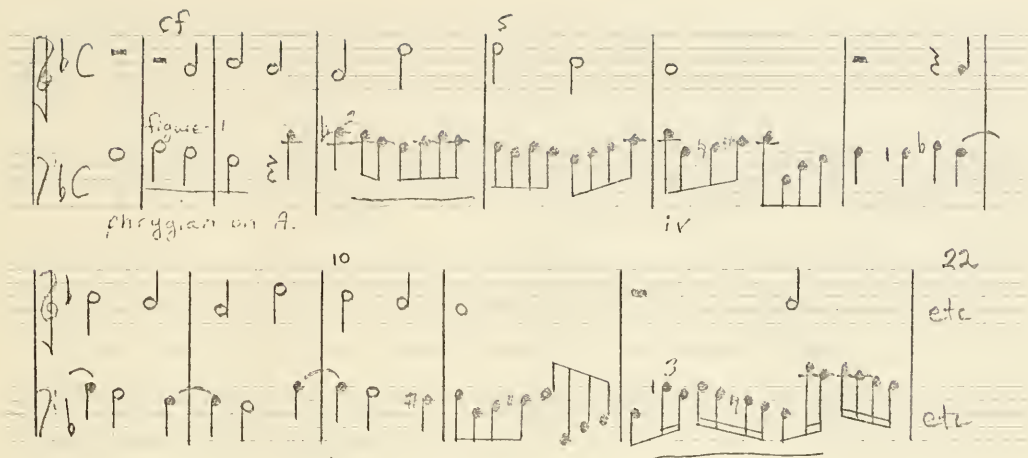


The closest Sweelinck comes to using uninterrupted cantus firmus is his setting of "O Mensch, bewein dein Sünde gross." The only break in the line is two half-measure rests at the end

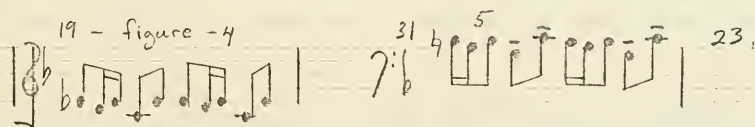
of the first phrase and at the end of the repetition of the first phrase. This is an example of his preference for dividing his works into sections, shown by the cantus firmus repetition. He uses a strict two-part canonic counterpoint above the cantus firmus. The repeated first phrase has a different canon over the bass than the opening phrase.

Handwritten musical score for a two-part canon with a cantus firmus. The score is written on three staves. The top staff is the cantus firmus, the middle staff is the first part, and the bottom staff is the second part. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into sections by vertical bar lines. The first section has four measures. The second section has four measures. The third section has four measures. The fourth section has four measures. The fifth section has four measures. The sixth section has four measures. The seventh section has four measures. The eighth section has four measures. The ninth section has four measures. The tenth section has four measures. The eleventh section has four measures. The twelfth section has four measures. The thirteenth section has four measures. The fourteenth section has four measures. The fifteenth section has four measures. The sixteenth section has four measures. 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The hundred and fifty-ninth section has four measures. The hundred and sixtieth section has four measures. The hundred and sixty-first section has four measures. The hundred and sixty-second section has four measures. The hundred and sixty-third section has four measures. The hundred and sixty-fourth section has four measures. The hundred and sixty-fifth section has four measures. The hundred and sixty-sixth section has four measures. The hundred and sixty-seventh section has four measures. The hundred and sixty-eighth section has four measures. The hundred and sixty-ninth section has four measures. The hundred and seventieth section has four measures. The hundred and seventy-first section has four measures. The hundred and seventy-second section has four measures. The hundred and seventy-third section has four measures. The hundred and seventy-fourth section has four measures. The hundred and seventy-fifth section has four measures. The hundred and seventy-sixth section has four measures. The hundred and seventy-seventh section has four measures. The hundred and seventy-eighth section has four measures. The hundred and seventy-ninth section has four measures. The hundred and eightieth section has four measures. The hundred and eighty-first section has four measures. The hundred and eighty-second section has four measures. The hundred and eighty-third section has four measures. The hundred and eighty-fourth section has four measures. The hundred and eighty-fifth section has four measures. The hundred and eighty-sixth section has four measures. The hundred and eighty-seventh section has four measures. The hundred and eighty-eighth section has four measures. The hundred and eighty-ninth section has four measures. The hundred and ninetieth section has four measures. The hundred and ninety-first section has four measures. The hundred and ninety-second section has four measures. 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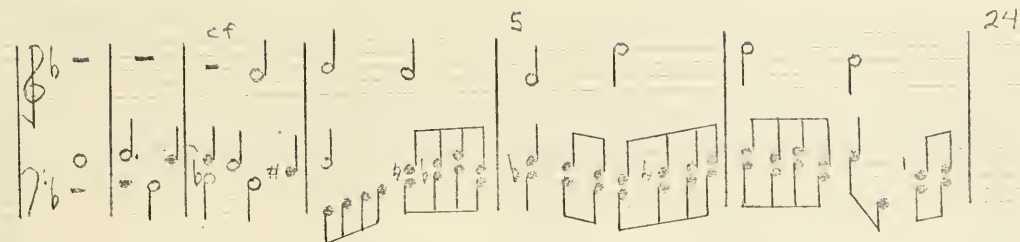
An example of interrupted cantus firmus is the first variation of "Ach Gott, vom Himmel sieh darein." It is a two-voice work, a bicinium, with the cantus firmus in the soprano line. Although there is no ornamentation of the melody, there are rests between phrases and the note values are not all the same. (example on the next page)



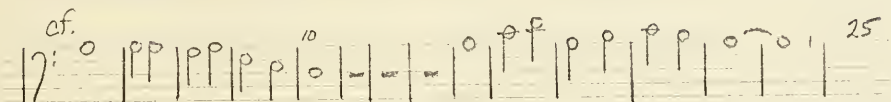
This chorale variation also demonstrates Sweelinck's use of many different rhythmic motives. Rather than having the same motivic drive throughout the work, he uses five different motives. Three motives are underlined in the previous example, while the following two motives occur later in the piece.



Sweelinck uses many other procedures, including fore-imitation. In the second verse of "Ach Gott" he has imitation only before the first phrase. This variation is also an example of tricinium, where the two contrapuntal lines are based on free contrapuntal development. In this example, their independence occurs after the initial imitation.



Another method of chorale treatment is to retain exactly the original rhythm of the chorale tune in the cantus firmus. Sweelinck's first variation of "Durch Adams Fall ist ganz verderbt" is one example of this.

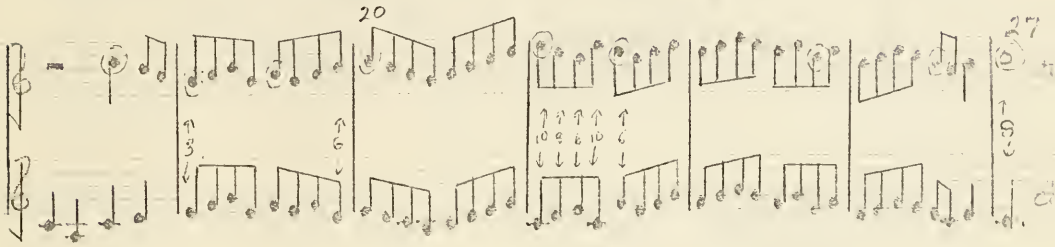


Sweelinck does not always use one form of treatment throughout a work. In his bicinium setting of "Allein zu dir, Herr Jesu Christ" he uses strict canon for the first phrase.



Nine measures later, he repeats the phrase first used in canon in a rhythmic figure of running notes, which are mostly

consecutive thirds or sixths. Within the embellishment, the original melody has been preserved in the soprano line.



In addition to using figurations to depict the emotion of a phrase, Sweelinck uses figures, as Titelouze used them, for the purpose of figural imitation. An example of this is found in the second phrase of the same chorale prelude.



Finally, Sweelinck also sets the chorale tune in a four voice homophonic texture, like a hymn harmonization. The cantus firmus lies within the texture and the harmony is more likely to be tonal. The third variation of "Herr Christ, der einig Gott's Sohn" uses this form. (example on the next page)

Handwritten musical score for page 29. The score consists of three staves. The top staff is in G major (one sharp) and 3/4 time, with a key signature of one sharp (F#). The middle staff is in G major and 3/4 time, with a key signature of one sharp (F#). The bottom staff is in G major and 3/4 time, with a key signature of one sharp (F#). The bottom staff includes a figured bass line: F: I - - V vi V vi vi vi iii II V I# II I. The page number 29 is written in the top right corner.

In 1624 Samuel Scheidt, a pupil of Sweelinck, published a volume of works entitled Tabulatura Nova in which he established the Baroque style of setting the chorale tune. At the time, his compositional procedures were divided between two styles--that of Sweelinck's depiction of many emotions and that of the Baroque idea of unity of "affection." He succeeds in the new style in "Wir glauben all' an einen Gott." The first phrase begins with imitation in all four voices, the cantus firmus entering last in the soprano line.

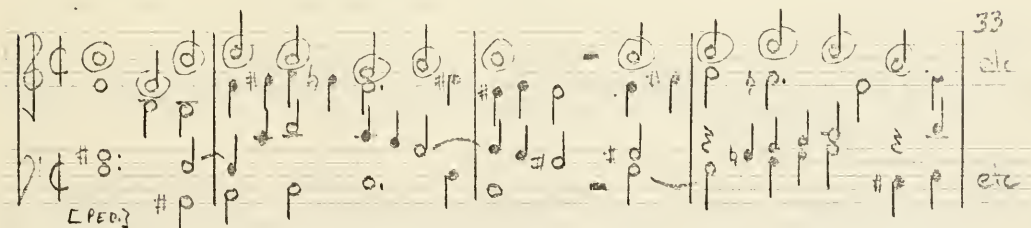
Handwritten musical score for page 30. The score consists of three staves. The top staff is in G major (one sharp) and 3/4 time, with a key signature of one sharp (F#). The middle staff is in G major and 3/4 time, with a key signature of one sharp (F#). The bottom staff is in G major and 3/4 time, with a key signature of one sharp (F#). The bottom staff includes a figured bass line: 3 0 d# d d b 0. The page number 30 is written in the top right corner.

The rhythmic figures show less of the variety of Sweelinck, and more of the unity characteristic of later Baroque style.



Scheidt does not ornament the melody in this piece. He saved ornamentation for the times he thought it was needed for representing the emotional state of a phrase. He also began using legato grouping of notes, phrasing, which he called, "Imitativo violistica."³²

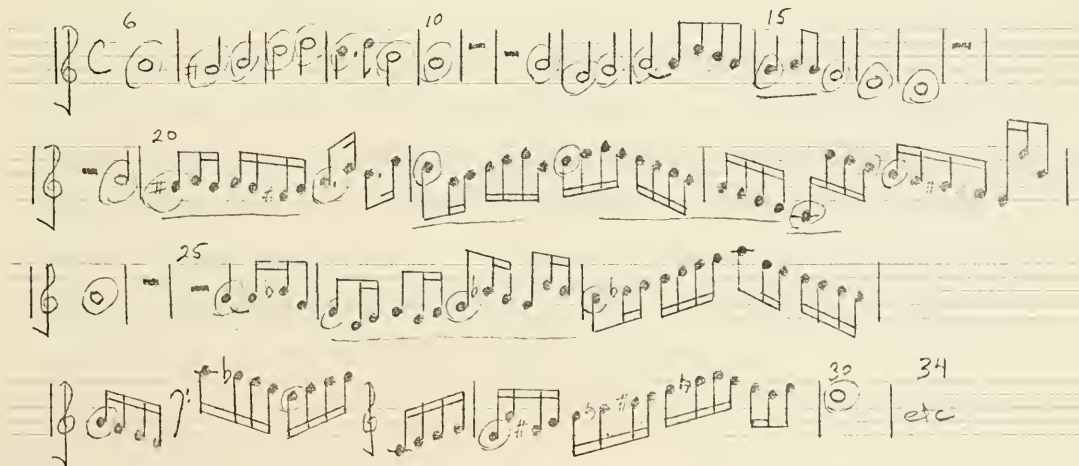
Scheidt published another volume of works by 1650 called Tabulatur-buch 100 Geistlicher Lieder. In this volume the chorales are treated as accompaniment to congregational singing. The works are all relatively simple rhythmically and contrapuntally, usually using four voices with the melody in the soprano line. An example of this is his setting of "Auf tiefer Not schrei ich zu dir."



By the mid-seventeenth century, the German organ chorale tradition has broken into the North German and the Middle German schools. The North Germans, which include Scheidemann,

Tunder and Buxtehude, prefer the extended treatment of the chorale and free, rhapsodic music, such as the chorale fantasia. For the most part their works are long. The Middle Germans, including Pachelbel, on the other hand, prefer the shorter, simpler chorale fugues and preludes. The music, then, of Dietrich Buxtehude and Johann Pachelbel differs stylistically.

Heinrich Scheidemann was another student of Sweelinck. He wrote chorale variations and fantasias in the North German style of Sweelinck as well as true chorale preludes. His works show a variety of forms, some of which are similar to those seen earlier. The forms include bicinium, tricinium, and interrupted cantus firmus. Some of his sets of variations are long, continuous works moving from one variation directly into the next with no break. Such an example is "Jesus Christus, unser Heiland, der von uns II." Scheidemann also ornaments the cantus firmus. In the second verse of "Christ lag in Todesbanden" the original melody is often difficult to hear. The underlined figures are typical throughout his works in both the cantus firmus and contrapuntal lines.



Another stylistic treatment of his is the ornamented statement of the chorale in the soprano over chordal movement in the lower lines. This is alternated with chordal movement in the upper voices over a running note bass line. The chorale melody remains in the soprano, but is unornamented.



One of Scheidemann's common methods of setting a cantus firmus is the interrupted form. His treatment of the contrapuntal lines is different from the methods already seen. He uses four voices with the cantus firmus in the bass. The soprano line enters with the melody while the two middle voices enter in imitation or parallel movement with their own material. The soprano line discontinues the melody when the cantus firmus enters. From that point on, the rest of the work is in the usual style of interrupted cantus firmus. An example of this is the first verse of "Christ lag in Todesbanden."

Handwritten musical score for three staves, measures 31-36. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a chorale melody in the top staff and free material in the other two. Handwritten notes include "free imitation" and "etc".

Franz Tunder, the father-in-law of Buxtehude and the pupil of Frescobaldi, prefers large scale compositions. He favors the chorale fantasia over the shorter chorale prelude. Each chorale work is a major work, requiring virtuoso playing. Tunder makes extensive use of the pedal, occasionally using a double pedal part. In the first verse of "Jesu Christus, unser Heiland" he has two pedal lines. The upper pedal voice has the chorale melody. All the other lines have free material. By the addition of the second pedal part, the work has an uncommon five-voice texture.

Handwritten musical score for three staves, measures 37-42. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The music features a chorale melody in the top staff and free material in the other two. Handwritten notes include "ped." and "etc".

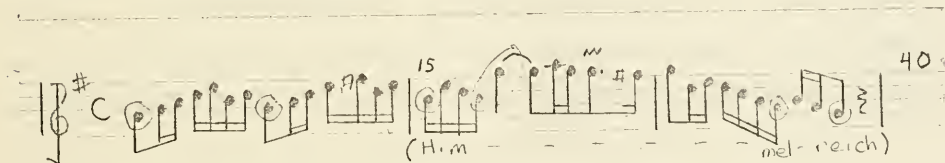
The second verse, again, has a basically unadorned cantus firmus, but the other lines have a coherence brought about by imitation.

Handwritten musical score for the second verse, measures 37-38. The score is written on three staves. The top staff (treble clef) contains a melodic line with various accidentals and a final measure marked '38 etc'. The middle staff (treble clef) contains a similar melodic line with a final measure marked 'etc'. The bottom staff (bass clef) contains a lower melodic line with a final measure marked 'etc'. The key signature is one flat (B-flat).

The third verse is treated in the same way as the second, except the chorale is in the pedal. This verse is also an example of purely instrumental figurations.

Handwritten musical score for the third verse, measures 39-40. The score is written on three staves. The top staff (treble clef) contains a melodic line with various accidentals and a final measure marked '39 etc'. The middle staff (treble clef) contains a similar melodic line with a final measure marked 'etc'. The bottom staff (bass clef) contains a lower melodic line with a final measure marked 'etc'. The key signature is one flat (B-flat). A handwritten note 'wide leaps' with an arrow points to a measure in the top staff.

Dietrich Buxtehude continues the North German style. He uses ornamented melodies usually set in a four-voice texture, rhythmic contrapuntal figures, advanced tonal harmony, and virtuoso techniques, such as the rapid changing from one manual to another (in echo effect), extensive fast figurations in the pedal, and the shake (trill) played in the pedal or in two manual parts at once. The melodic and rhythmic figurations now provide the drive to the whole piece. Figurations are often chosen with a view toward depicting the text through symbolic and pictorial motives. In "Der Tag der ist so freudenreich" Buxtehude ornaments the melody, and in one highly ornamented part it leaps up a fifth on "Himmel" of "Himmelreich," symbolizing the height of Heaven.



Another example of a pictorial motive is in "Durch Adams Fall ist ganz verderbt." The pedal line has descending leaps, depicting Adam's fall. The grief of being sinful is also represented in this work, when the pedal descends chromatically from D to A. (example on next page)

Handwritten musical score for measures 2, 3, 4, 5, 14, 15, and 41. The score is in C major, 2/4 time. It features a soprano line with a cantus firmus and two lower parts with rapid sixteenth-note movement. Measure 2 shows a double trill with a turn in the lower parts. Measures 3-5 show a sequence in both lower parts. Measure 14 is marked "etc" and measure 15 is marked "sin's 'grief'". Measure 41 is marked "etc".

In "Jesus Christus, unser Heiland" Buxtehude sets the chorale in tricinium with the unadorned cantus firmus in the soprano. This is an uncommon method of treatment in Buxtehude's works. He provides musical interest and drive in the two lower parts by having much sixteenth-note movement against the slower moving cantus firmus. In the first measure he writes a double trill with a turn, and in measures three to five he has a sequence in each of the two contrapuntal lines.

Handwritten musical score for measures 1, 2, and 3. The score is in C major, 2/4 time. It shows the beginning of the piece with a double trill with a turn in the lower parts in measure 1. Measures 2 and 3 show a sequence in both lower parts.

Handwritten musical score for measures 4, 5, and 42. The score is in C major, 2/4 time. Measure 4 shows a sequence in both lower parts. Measure 5 is marked "etc". Measure 42 is marked "etc".

The figurations underlined in the previous example and in the following are favored by Buxtehude throughout most of his works, after the style of Tunder.



Buxtehude also uses the technique of fore-imitation in some of his chorale preludes. In "Lobt Gott, ihr Christen allzugleich" the cantus firmus is, as usual, highly ornamented.

We turn now to the Middle German school as exemplified in the music of Johann Pachelbel. The Middle German tradition shows the use of modest, unpretentious musical styles. The

North German composers lived in cities where a display of virtuosity was necessary in their music, due to the people's pride in their churches, organs, and musician. The organists were expected to give a performance equal to the grandeur of the cities and the churches. The Middle Germans, on the other hand, lived in small towns where simpler music was preferred. Pachelbel avoids large works and prefers the smaller forms. In his chorale preludes there is virtually no ornamentation of the chorale melody and the cantus firmus is set in such a way that it always stands out within the texture.

Pachelbel usually sets the chorale in one of three ways: 1) the chorale fugue 2) fugal introductions to the chorale prelude proper and 3) tricinium settings of the chorale. In the chorale fugue he sets only the first phrase of the chorale, using the phrase as the subject of the fugue. This fugal style can also be seen in the long fugal sections of some chorale preludes. He uses the first phrase of the chorale as the subject for a fugue before the entrance of the entire cantus firmus in long notes. After the cantus firmus has entered, the other lines have free counterpoint. An example of this is "Nun komm der Heiden Heiland."



Handwritten musical score for a trichinium setting. The score is written on three staves (treble, alto, and bass clefs). It features complex rhythmic patterns, including broken thirds and chords. The score is divided into measures, with measure numbers 10, 30, and 45 marked. Annotations include "entrance", "c.f." (cantus firmus), "ped." (pedal), and "etc." (et cetera). The notation includes various note values, rests, and accidentals (sharps and flats).

The third of Pachelbel's common procedures is trichinium settings with the cantus firmus in either the soprano or bass. Again, he sets the entire chorale melody with no ornamentation. In his trichinium settings, he usually has short imitative passages before the entrance of the cantus firmus. In "O Mensch, bewein dein Sünde gross" he not only uses fore-imitation before each of the two sections of the chorale, but he also has one-measure imitative phrases before each phrase of the chorale. The following example also shows the instrumental figurations typical of the Baroque, including broken thirds, broken chords, wide melodic leaps, repeated notes and the rhythmic pattern $\sqrt{\text{♩}} \text{♩} | \text{♩} \text{♩}$. (example on next page)

Handwritten musical notation for measures 1-5. Treble and bass staves in C major. Measure 1 has a "ped." marking. Measures 2-5 show a melodic line in the treble and a bass line with some rests.

Handwritten musical notation for measures 6-12. Measure 8 is circled and labeled "Figuration". Measure 12 has an "etc" marking. A note in measure 12 is labeled "Imitative entrance before second phrase".

Handwritten musical notation for measures 13-27. Measure 14 is circled. Measure 27 has an "etc" marking. A note in measure 27 is labeled "imitative entrance before second section".

Handwritten musical notation for measures 28-46. Measures 30, 32, 34, and 36 are circled. Measure 46 has an "etc" marking. A note in measure 46 is labeled "imitative entrance before next phrase".

Handwritten musical notation for measures 47-50. Measure 47 is circled. Measure 50 has an "etc" marking. A note in measure 50 is labeled "imitative entrance before next phrase".

In the next chapter the chorale preludes of Johann Heinrich Buttstedt will be compared to the styles that were discussed in this chapter. It will be seen that the Middle German style of Pachelbel influenced Buttstedt's works more than the North German style. In some of his works, however, he shows that he was aware of the northern procedures, also.

CHAPTER III

THE ORGELWERKE OF JOHANN HEINRICH BUTTSTEDT

The chorale works of J. H. Buttstedt show the influence that Pachelbel had on him as his teacher. Buttstedt's works are short, straight-forward pieces. He sets most of his chorales in the methods typical of Pachelbel, such as tricinium settings, chorale fugues, and fugal introductions to the chorale prelude proper. He shows a few of the aspects of the North German style in some of his chorale preludes, but these are exceptions to his usual style.

The most common form which Buttstedt uses is tricinium settings. The chorale melody is always set apart from the texture in long notes, either in the soprano or bass line. The cantus firmus is seldom adorned, although there is some ornamentation in "Der Tag der ist so freudenreich."¹



The other two lines in the tricinium settings usually have free counterpoint. In one setting, "Christ lag in Todesbanden,"² Buttstedt uses fore-imitation in the two contrapuntal lines to introduce the cantus firmus. Other than the initial imitative

figure, though, the lines do not use thematic material.



The tricinium chorale preludes are the only settings that use sectional forms. The first section is usually repeated before the longer second section. The division of the chorale prelude into sections comes from the original chorale melody, where the first phrase is repeated.

Of all the twelve chorale works of Buttstedt being studied in this paper, only two have a highly ornamented cantus firmus. All the others, except the chorale fugues, have the typical long-note cantus firmus of the Middle German school, without regard to the treatment of the other lines. Even in the pieces with melodic ornamentation, Buttstedt sets the melody so that it stands out from the overall texture, as he does in every chorale prelude. Both examples of the adorned melodies occur in the soprano line of a three-voice texture. In "Vom Himmel hoch da komm ich her"³ the melody retains its melodic and rhythmic positions,



but in the second half of "Nun komm, der Heiden Heiland"⁴ the original rhythm is changed within the ornamentation.



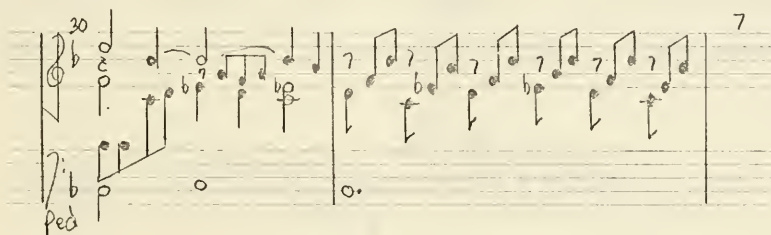
Another method of treating the chorale is the chorale fugue. In these works Buttstedt sets only the first phrase of the chorale. The whole work is based upon the imitative entrances of the tune. There is little episodic development of the theme. The chorale fugues are also the only works set in a four part texture.

In one chorale prelude Buttstedt breaks away from the Middle German forms. In "Vom Himmel kam der Engel Schaar"⁵ he combines the North German style with the Middle German. He adds a long fantasia section before the entrance of the pedal cantus firmus. In the North German style the chorale fantasy never has the full chorale melody stated in one voice, nor do Middle German chorale preludes normally have a non-fugal section before the entrance of the cantus firmus. In the fantasy section Buttstedt has snatches of the melody in the soprano line, surrounded by complex contrapuntal lines. The free counterpoint continues when the pedal enters, retaining the rhapsodic mood of the earlier section.

Most of the figurations used by Buttstedt are typical of the Middle German style. A favorite device is consecutive thirds. He also uses wide melodic leaps, scale passages,

broken thirds, broken chords, and sequences. He favors the rhythmic patterns: , , and  and running sixteenth-notes. In a few instances he has running, scale passages in thirty-second-note motion. He also uses a couple of devices found more commonly in the more complex North German style. In one work, "In Dulci Jubilo,"⁶ Buttstedt writes out a double trill and turn. He also employs broken chords in triplet rhythm.

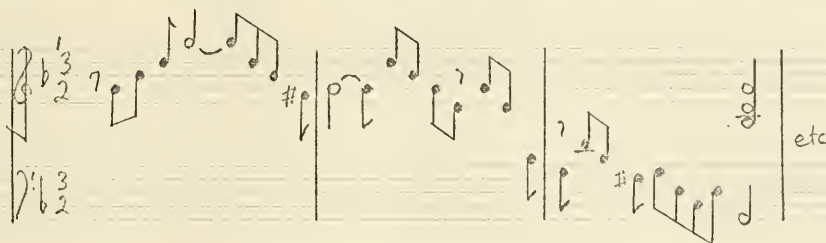
The most unique element in Buttstedt's works is his use of changing textures. In half of his works he, unlike Pachelbel, does not retain the constant three, four or five part counterpoint. He alternates between pure contrapuntal devices and homophony.



He also has one or two florid lines above slow moving chordal progressions.



The combination of rhythmic figures and changing textures produces much of Buttstedt's textual painting. The coming of the angel from heaven is literally depicted in the single-line opening of "Vom Himmel kam der Engel Schaar."



The fluttering of angels' wings is heard in the figurations of the same work as well as in the soprano line throughout the first verse of "Gottes Sohn ist kommen."⁹ Also, the descent of Christ is depicted by the triplet figure in this piece.



One other obvious musical affekt occurs in "In Dulci Jubilo." The single line moving in sixteenth-notes over a range of two octaves illustrates the rejoicing implicit in the chorale. (example on the next page)



The works of J. H. Buttstedt are, on the whole, not the display pieces of the North German school. They show little of the technical virtuosity inherent in Buxtehude, rather they reflect the more modest style of his Middle German upbringing. Although Buttstedt's works are not the masterpieces of the North German school, his works show that he was aware of the different and freer styles of the north. His blend of the two styles in his chorale works prove him to be a more-than-adequate composer.

NOTES

CHAPTER I

¹Nicolaus Slonimsky, ed., Baker's Biographical Dictionary of Musicians (5th ed.; New York: G. Schirmer, 1958), p. 236.

²Friedrich Blume, "Buttstedt," in Die Musik in Geschichte und Gegenwart, ed., by Friedrich Blume, II (Kassel und Basel: Bärenreiter-Verlag, 1952), p. 533. The majority of the biographical information on J. H. Buttstedt was found in this reference. Unless otherwise noted, my work in the first chapter is based upon this.

³Philipp Spitta, Johann Sebastian Bach, I, trans. by Clara Bell and J. A. Fuller-Maitland (London: Novello and Company, Limited, 1899), p. 118.

⁴H. C. Colles, ed., Grove's Dictionary of Music and Musicians, I (3rd ed.; New York: The Macmillan Company, 1927), p. 508.

⁵Spitta, Bach, p. 468.

⁶Ibid., p. 481.

⁷Ibid., pp. 481-482.

⁸Colles, Grove's Dictionary, p. 508.

⁹Willi Apel, Harvard Dictionary of Music (2nd ed.; Cambridge, Mass.: Harvard University Press, 1969), p. 786.

¹⁰Albert E. Wier, ed., The Macmillan Encyclopedia of Music and Musicians (New York: The Macmillan Company, 1938), p. 268.

CHAPTER II

¹Apel, Harvard Dictionary, p. 620.

²Norman Hennefield, ed., Masterpieces of Organ Music: Arnolt Schlick (New York: The Liturgical Music Press, Inc., 1947), p. 1.

³Robert L. Tusler, The Organ Music of Jan Pieterszoon Sweelinck, II (Bilthoven: A. B. Creyghton, 1958), p. 30.

⁴Hennefield, Arnolt Schlick, pp. 1-3.

⁵Ibid., p. 2.

⁶Ibid., p. 1.

⁷Ibid., p. 5.

⁸Ibid., p. 6.

⁹Archibald T. Davison and Willi Apel, ed., Harvard Anthology of Music (Cambridge, Mass.: Harvard University Press, 1949), ex. 101, p. 102.

¹⁰Tusler, Sweelinck, ex. 2, p. 29.

¹¹Filipe Pedrell, ed., Anthology of Classical Spanish Organists, I (New York: Associated Music Publishers, 1968), p. 9.

¹²Tusler, Sweelinck, p. 38.

¹³Ibid., ex. 16, p. 39.

¹⁴Jean Titelouze, Oeuvres complètes d'Orgue de Jean Titelouze, ed., by Alexander Guilmant (Mainz: B. Schott's Söhne, 1967), p. 22.

¹⁵Ibid.

¹⁶Ibid., p. 24.

¹⁷Ibid., p. 26.

¹⁸Ibid., p. 27.

¹⁹Jan Pieterszoon Sweelinck, Ausgewählte Werke für Orgel oder Klavier, Vol. II: Werke für Orgel, ed. by Diethard Hellemann (New York: C. F. Peters Corporation, 1957), p. 34.

²⁰Ibid., pp. 34-35.

²¹Ibid., pp. 49-51.

²²Ibid., p. 19.

²³Ibid., p. 20.

²⁴Ibid.

²⁵Ibid., p. 26.

²⁶Ibid., p. 23.

²⁷Ibid.

²⁸Ibid., p. 24.

²⁹Ibid., p. 36.

³⁰Hermann Keller, ed., 80 Chorale Preludes (New York: C. F. Peters Corporation, 1951), p. 121.

³¹Ibid.

³²C. F. Abdy Williams, The Story of Organ Music (New York: Charles Scribner's Sons, 1905), p. 97.

³³Keller, p. 25.

³⁴Heinrich Scheidemann, Choralbearbeitungen, ed. by Gustav Fock (Basel, Germany: Bärenreiter Kassel, 1967), pp. 12-13.

³⁵Ibid., p. 54.

³⁶Ibid., p. 10.

³⁷Franz Tunder, Sämtliche Choralbearbeitungen für Orgel, ed. by Rudolf Walter (Mainz: B. Schott's Söhne, 1958), p. 25.

³⁸Ibid., p. 27.

³⁹Ibid., p. 29.

⁴⁰Dietrich Buxtehude, Sämtliche Orgelwerke, IV, ed. by Josef Hedar (Copenhagen: Wilhelm Hansen, 1952), pp. 8-9.

⁴¹Ibid., p. 11.

⁴²Ibid., p. 32.

⁴³Ibid.

⁴⁴Ibid., p. 42.

⁴⁵Johann Pachelbel, Ausgewählte Orgelwerke, .II, ed. by Karl Matthaei (Basel, Germany: Bärenreiter Kassel, 1934), pp. 4-5.

⁴⁶Ibid., pp. 36-38.

CHAPTER III

¹Musical Appendix, p. 57.

²Musical Appendix, p. 69.

³Musical Appendix, p. 65.

⁴Musical Appendix, p. 49.

⁵Musical Appendix, p. 66.

⁶Musical Appendix, p. 61.

⁷Musical Appendix, "Vom Himmel kam der Engel Schaar," p. 67, m.30-31.

⁸Musical Appendix, "Gottes Sohn ist kommen," Vers I, p. 51, m.1-2.

⁹Musical Appendix, p. 51.

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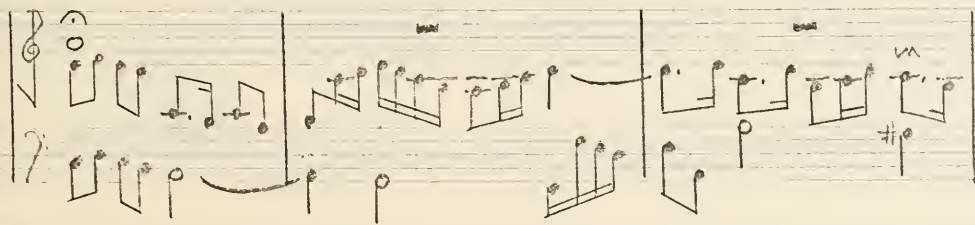
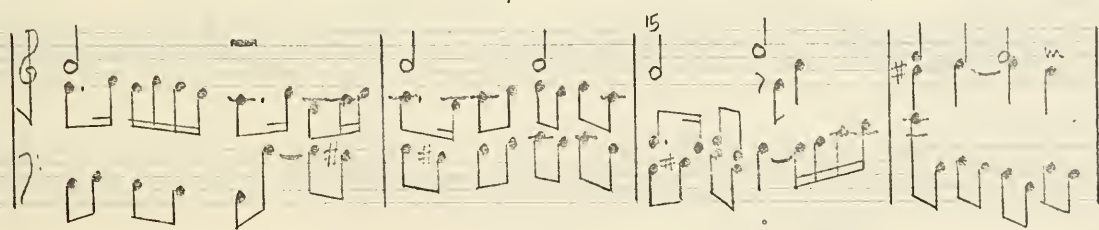
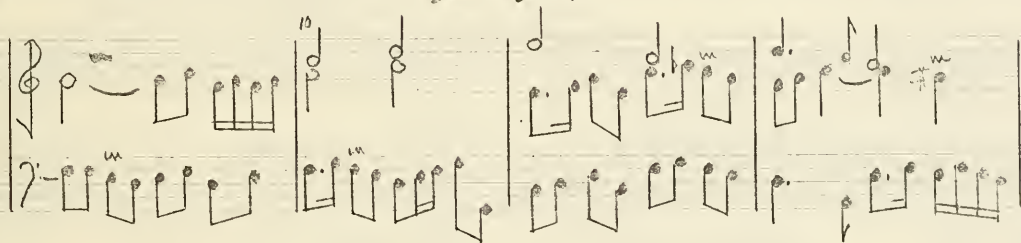
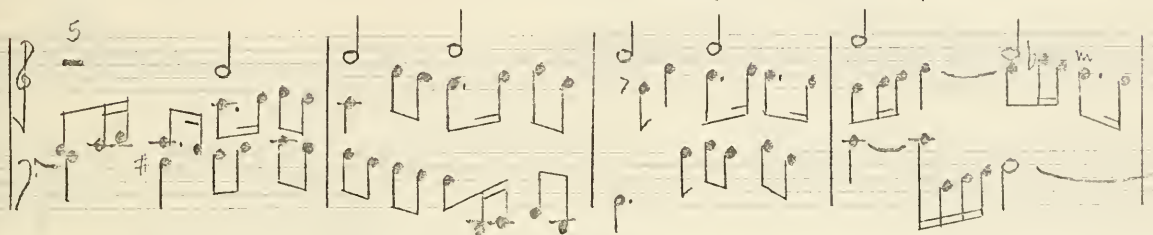
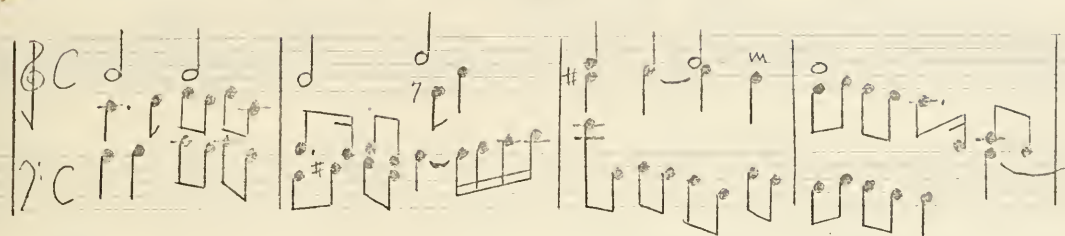
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MUSICAL APPENDIX

The following chorale works of J. H. Buttstedt have been newly transcribed by me from a microfilm photo of: Music Ms. 22541 of the Deutsche Staatsbibliothek.

"Nun komm, der Heiden Heiland" I	48
tricinium setting with soprano cantus firmus	
two part, sectional work	
section I--unadorned cantus firmus	
section II--highly ornamented cantus firmus	
"Nun komm, der Heiden Heiland" II.	50
four-voice chorale fugue	
Variations on "Gottes Sohn ist kommen":	
Vers I	51
long-note cantus firmus in pedal	
changing textures above cantus firmus	
Vers II.	54
tricinium setting with soprano cantus firmus	
Vers III	55
fugal section before entrance of pedal cantus firmus	
changing textures above cantus firmus	
"Der Tag der ist so freudenreich".	57
tricinium setting with soprano cantus firmus	
slightly adorned cantus firmus	
two part, sectional work	
repetition of section I	
"Gelobet seist du Jesu Christ"	59
four-voice chorale fugue	

"In Dulci Jubilo"	61
long-note cantus firmus in pedal	
changing textures above cantus firmus	
"Vom Himmel hoch da komm ich her".	65
three-voice texture	
highly ornamented soprano cantus firmus	
"Vom Himmel kam der Engel Schaar".	66
fantasy section before entrance of long-note pedal	
cantus firmus	
changing textures above cantus firmus	
"Christ lag in Todesbanden".	69
tricinium setting with pedal cantus firmus	
two part, sectional work	
repetition of section I	
"Jesu Christus, unser Heiland, der den Tod".	71



Nun komm, der Helden Heiland

Handwritten musical score for the hymn "Nun komm, der Helden Heiland". The score is written on five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 7/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano). Measure numbers 25, 30, and 35 are indicated at the beginning of their respective staves. The score is written in a clear, legible hand.

Measure numbers: 25, 30, 35

35 Nun Komm, der Heiden Heiland

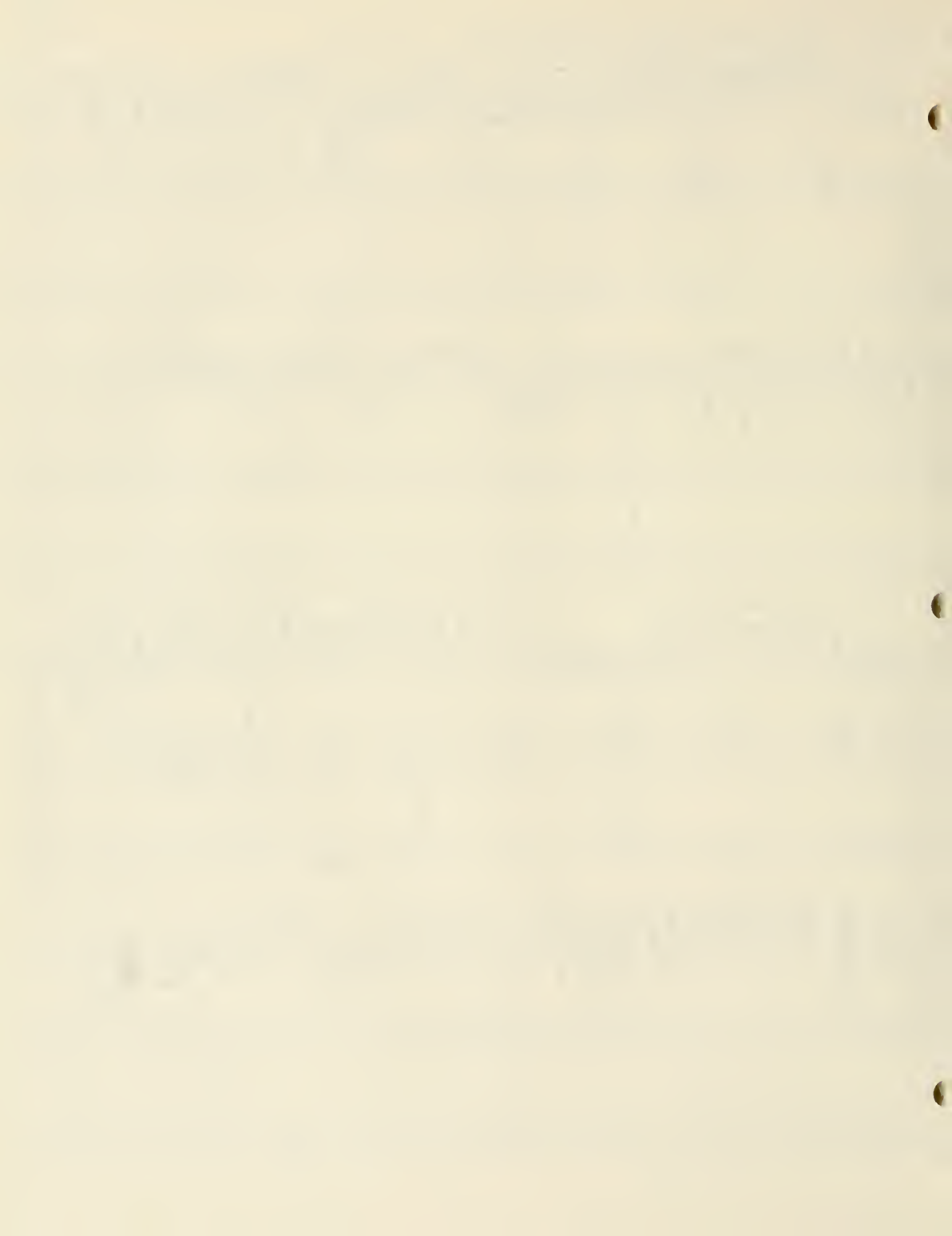
V VI IV V I

s 30 Nun Komm, der Heiden Heiland (number 2)

5. 26-27 Gottes Sohn ist kommen Vers I

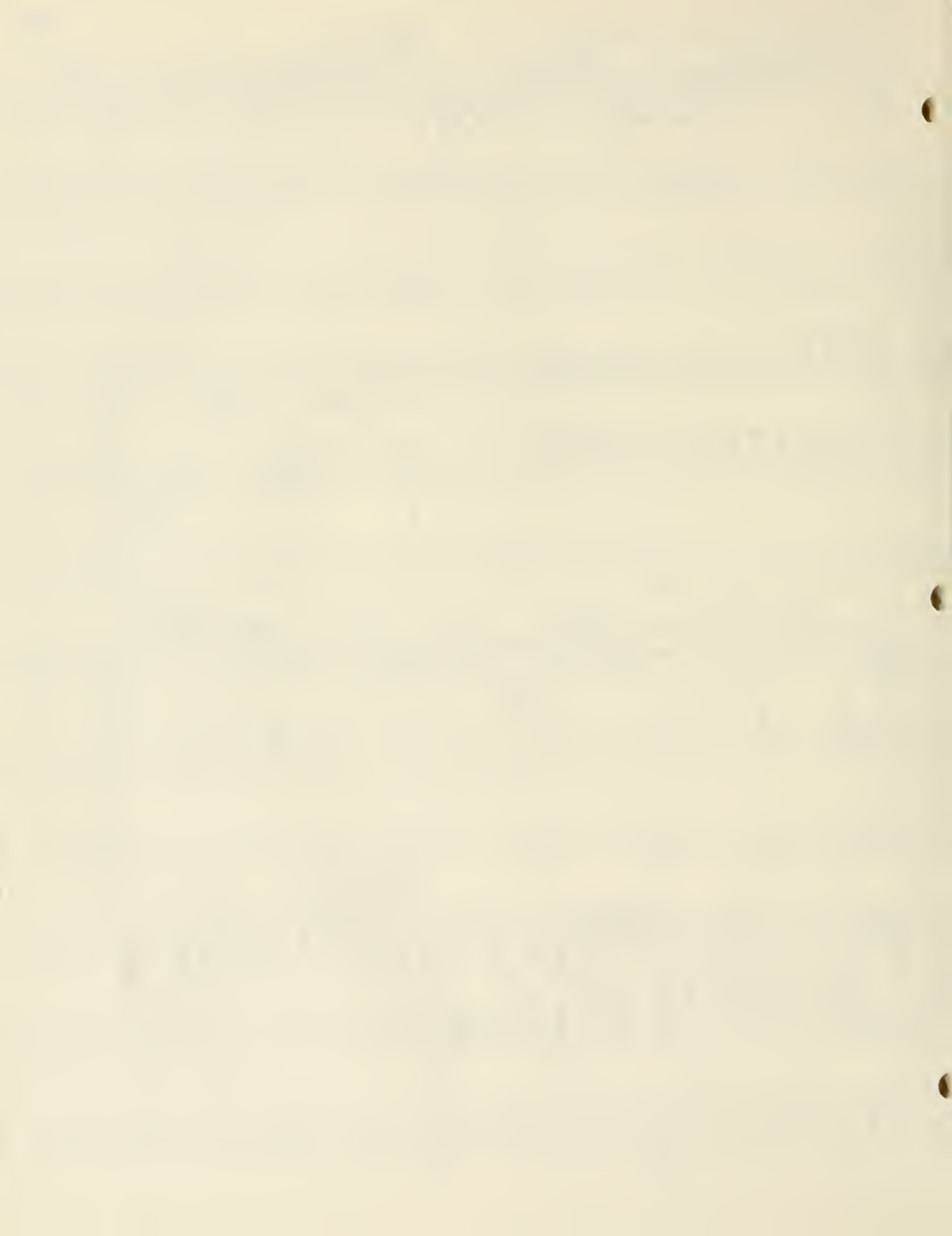
51

The musical score is handwritten on three systems of three staves each. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first system contains measures 1-3, the second system measures 4-6, and the third system measures 7-9. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some handwritten annotations like 'w' and '3' above certain notes.



Gottes Sohn ist kommen

Handwritten musical score for the hymn "Gottes Sohn ist kommen". The score is written on three systems, each with three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle and bottom staves are in bass clef with a key signature of two flats (Bb and Eb). The music features various rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *mf*, *f*, and *p*. The score is divided into measures by vertical bar lines.



Gottes Sohn ist kommen

53

Handwritten musical score for the hymn "Gottes Sohn ist kommen". The score is written on three systems of three staves each. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4.

The score is divided into measures by vertical bar lines. The first system contains measures 1 through 12. The second system contains measures 13 through 24. The third system contains measures 25 through 36. Measure numbers 15, 30, and 36 are written above the first staff in the first, second, and third systems respectively.

The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in ink on aged paper.

Gottes Sohn ist kommen

Handwritten musical score for the hymn "Gottes Sohn ist kommen". The score is written on two staves. The top staff is in G major (one sharp) and the bottom staff is in F major (two flats). The key signature changes to D major (two sharps) in the final measure. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and repeat dots.

Gottes Sohn ist kommen

Vers II.

Handwritten musical score for the second verse of "Gottes Sohn ist kommen". The score is written on two staves. The top staff is in G major (one sharp) and the bottom staff is in F major (two flats). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for the second verse of "Gottes Sohn ist kommen". The score is written on two staves. The top staff is in G major (one sharp) and the bottom staff is in F major (two flats). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for the second verse of "Gottes Sohn ist kommen". The score is written on two staves. The top staff is in G major (one sharp) and the bottom staff is in F major (two flats). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for the second verse of "Gottes Sohn ist kommen". The score is written on two staves. The top staff is in G major (one sharp) and the bottom staff is in F major (two flats). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a double bar line and repeat dots.

Gottes Sohn ist kommen

Handwritten musical score for 'Gottes Sohn ist kommen'. The score is written on two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a melody in the treble clef and a bass line in the bass clef. The score is divided into measures by vertical bar lines. A measure number '15' is written above the first measure of the second system. The piece concludes with a double bar line and a repeat sign.

Gottes Sohn ist kommen

Vers III

Handwritten musical score for 'Gottes Sohn ist kommen' - Vers III. The score is written on two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a melody in the treble clef and a bass line in the bass clef. The score is divided into measures by vertical bar lines. The piece concludes with a double bar line and a repeat sign. The word 'ped.' is written below the first measure of the second system.

Gottes Sohn ist kommen

Handwritten musical score for the first system of the hymn "Gottes Sohn ist kommen". The system consists of three measures. The first measure contains a treble staff with a melodic line starting on G4, a bass staff with a bass line starting on G2, and a third staff with a bass line starting on G2. The second measure continues the melody in the treble staff and the bass line in the bass staff. The third measure concludes the system with a final chord in the treble staff and a final note in the bass staff. The key signature is one flat (B-flat), and the time signature is 7/8.

Handwritten musical score for the second system of the hymn "Gottes Sohn ist kommen". The system consists of three measures. The first measure contains a treble staff with a melodic line starting on G4, a bass staff with a bass line starting on G2, and a third staff with a bass line starting on G2. The second measure continues the melody in the treble staff and the bass line in the bass staff. The third measure concludes the system with a final chord in the treble staff and a final note in the bass staff. The key signature is one flat (B-flat), and the time signature is 7/8.

Handwritten musical score for the third system of the hymn "Gottes Sohn ist kommen". The system consists of three measures. The first measure contains a treble staff with a melodic line starting on G4, a bass staff with a bass line starting on G2, and a third staff with a bass line starting on G2. The second measure continues the melody in the treble staff and the bass line in the bass staff. The third measure concludes the system with a final chord in the treble staff and a final note in the bass staff. The key signature is one flat (B-flat), and the time signature is 7/8.

Handwritten musical score for the fourth system of the hymn "Gottes Sohn ist kommen". The system consists of three measures. The first measure contains a treble staff with a melodic line starting on G4, a bass staff with a bass line starting on G2, and a third staff with a bass line starting on G2. The second measure continues the melody in the treble staff and the bass line in the bass staff. The third measure concludes the system with a final chord in the treble staff and a final note in the bass staff. The key signature is one flat (B-flat), and the time signature is 7/8.

Handwritten musical score for the song "Der Tag der ist so freundenreich". The score is written on five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "m" (mezzo). The score is divided into measures by vertical bar lines, and some measures are numbered (5, 10, 15). The handwriting is in ink on aged paper.

System 1: Treble clef, key signature F#, time signature C. Measures 1-4. Measure 1 has a whole note rest. Measure 2 has a whole note rest. Measure 3 has a whole note rest. Measure 4 has a whole note rest.

System 2: Treble clef, key signature F#, time signature C. Measures 5-8. Measure 5 has a whole note rest. Measure 6 has a whole note rest. Measure 7 has a whole note rest. Measure 8 has a whole note rest.

System 3: Treble clef, key signature F#, time signature C. Measures 9-12. Measure 9 has a whole note rest. Measure 10 has a whole note rest. Measure 11 has a whole note rest. Measure 12 has a whole note rest.

System 4: Treble clef, key signature F#, time signature C. Measures 13-16. Measure 13 has a whole note rest. Measure 14 has a whole note rest. Measure 15 has a whole note rest. Measure 16 has a whole note rest.

System 5: Treble clef, key signature F#, time signature C. Measures 17-20. Measure 17 has a whole note rest. Measure 18 has a whole note rest. Measure 19 has a whole note rest. Measure 20 has a whole note rest.

Der Tag der ist so freudereich

58

Handwritten musical score for the song "Der Tag der ist so freudereich". The score is written on five systems of two staves each, using a treble and bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The score includes measure numbers 20, 25, 30, 35, and 40. The notation features various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *m* (mezzo-forte). The handwriting is in ink on aged paper.

20

25

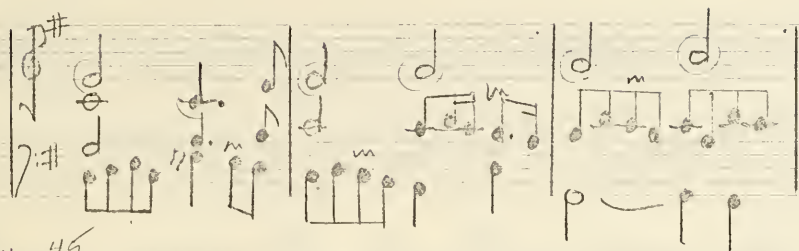
30

35

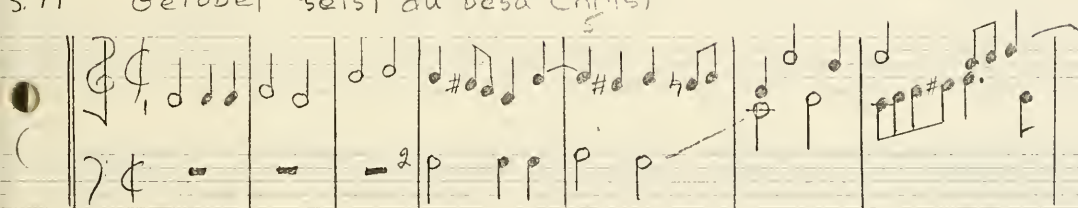
40

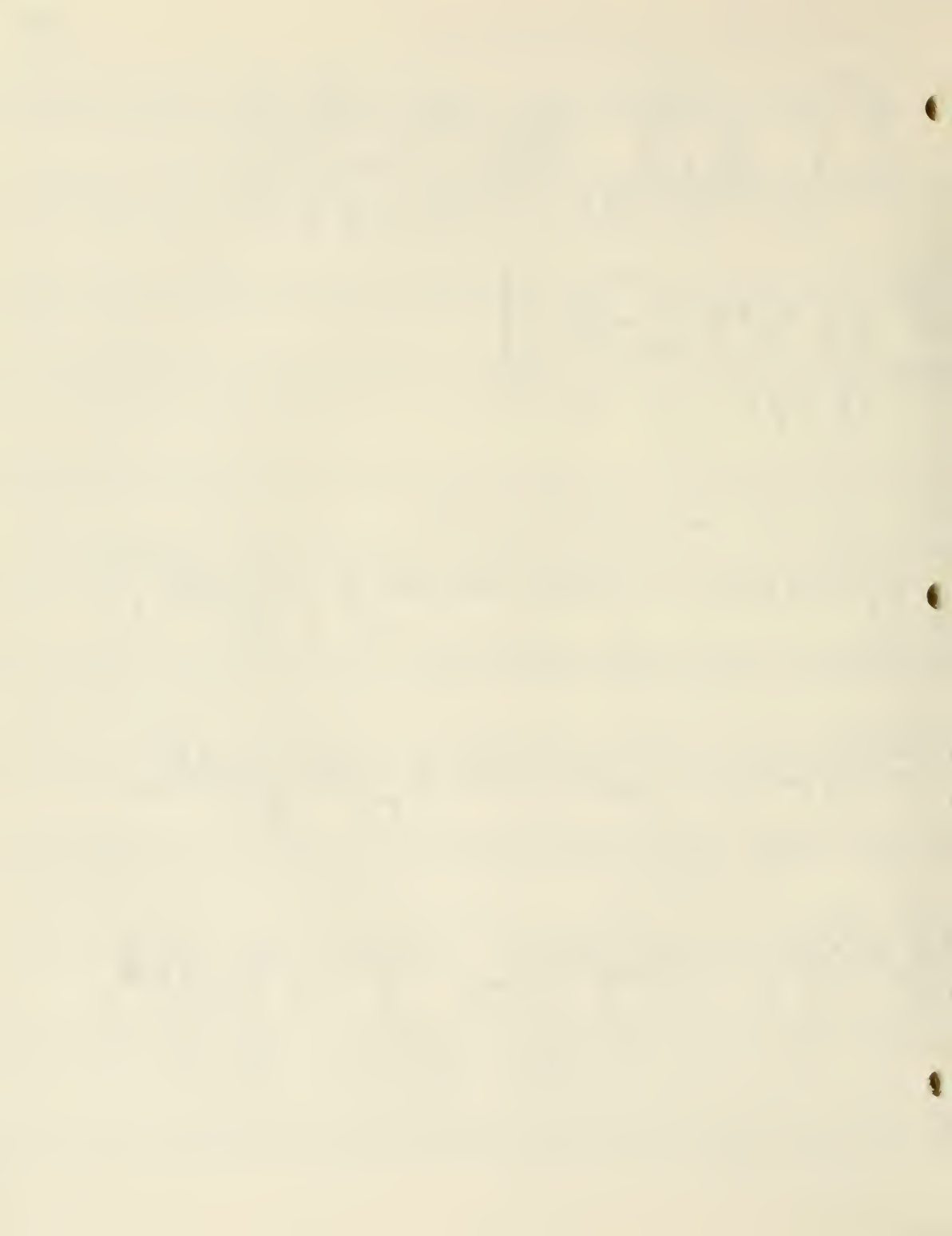
Der Tag der ist so freudereich

59



S. 79 Gelobet seist du Jesu Christ





Gelobet seist du Jesu Christ

60

Handwritten musical score for the hymn "Gelobet seist du Jesu Christ". The score is written on four systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes measure numbers 20, 25, 30, 35, and 39. The notation features various musical symbols such as notes, rests, accidentals, and dynamic markings like "p." (piano). The handwriting is in ink on aged paper.

20

25

30

35

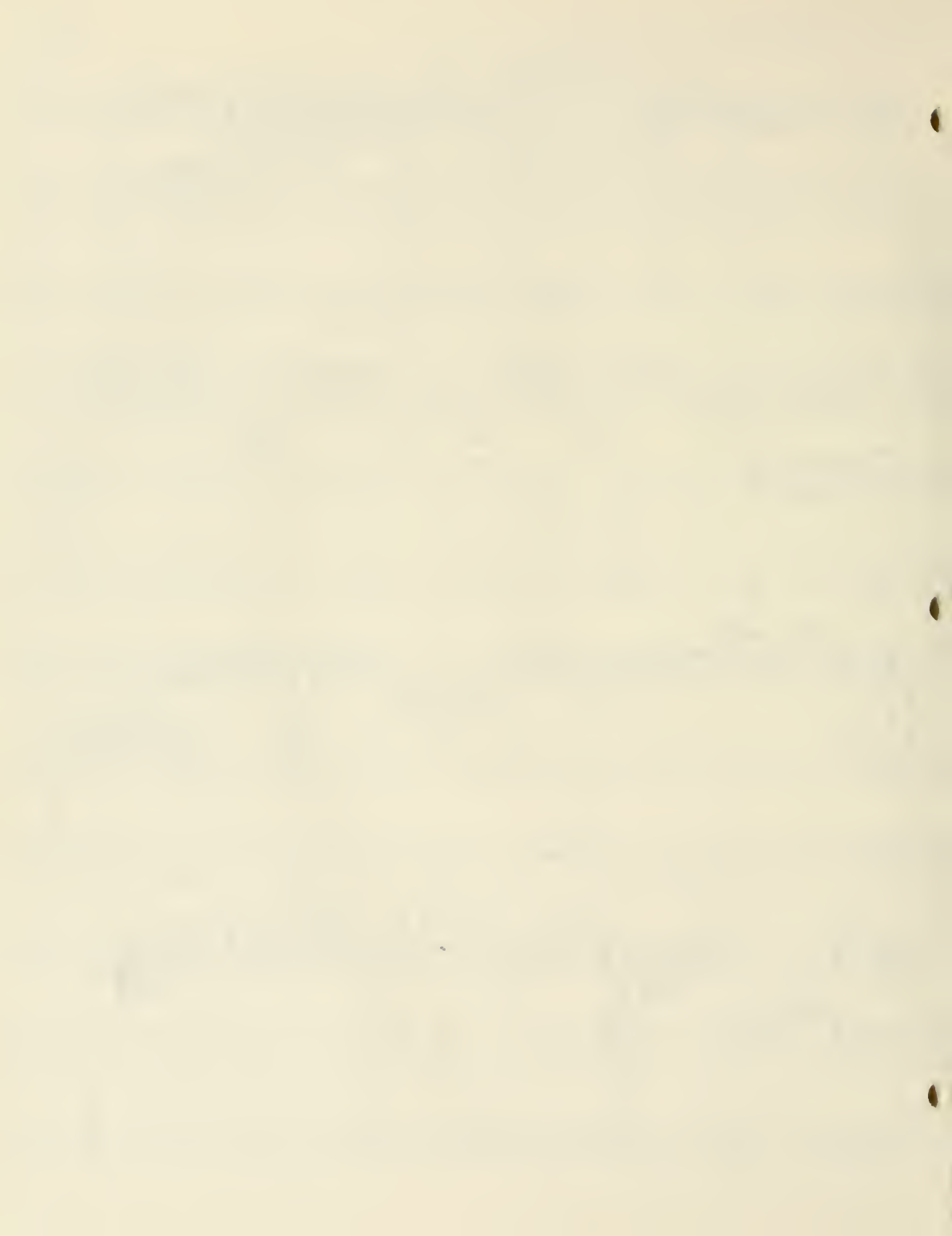
39

Handwritten musical score for the first system. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a 7-measure rest followed by a melodic line. The middle staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a harmonic accompaniment. The bottom staff is also in bass clef with a key signature of one flat (Bb) and a common time signature (C), featuring a single note (D) held for the duration of the system.

Handwritten musical score for the second system. The top staff continues the melodic line from the first system, including a 5-measure rest. The middle staff continues the harmonic accompaniment. The bottom staff continues with the single note (D) held for the duration of the system.

Handwritten musical score for the third system. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues with the single note (D) held for the duration of the system.

Handwritten musical score for the fourth system. The top staff continues the melodic line, starting with a 10-measure rest. The middle staff continues the harmonic accompaniment. The bottom staff continues with the single note (D) held for the duration of the system.



In Dulci Jubilo

62

This image shows a handwritten musical score for the hymn "In Dulci Jubilo". The score is organized into three systems, each with three staves. The top staff of each system is for a vocal line (likely Soprano or Alto), the middle staff is for a piano accompaniment, and the bottom staff is for a bass line (likely Tenor or Bass). The key signature is one flat (B-flat), and the time signature is 4/4. The first system includes a measure with a fermata. The second system includes a measure with a fermata. The third system includes a measure with a fermata. The score is written in ink on aged paper.

System 1:

- Vocal: Treble clef, B-flat key signature, 4/4 time. Measures 1-4.
- Piano: Treble and Bass clefs, B-flat key signature, 4/4 time. Measures 1-4.
- Bass: Treble and Bass clefs, B-flat key signature, 4/4 time. Measures 1-4.

System 2:

- Vocal: Treble clef, B-flat key signature, 4/4 time. Measures 5-8.
- Piano: Treble and Bass clefs, B-flat key signature, 4/4 time. Measures 5-8.
- Bass: Treble and Bass clefs, B-flat key signature, 4/4 time. Measures 5-8.

System 3:

- Vocal: Treble clef, B-flat key signature, 4/4 time. Measures 9-12.
- Piano: Treble and Bass clefs, B-flat key signature, 4/4 time. Measures 9-12.
- Bass: Treble and Bass clefs, B-flat key signature, 4/4 time. Measures 9-12.

Handwritten musical score for "In Dulci Jubilo". The score is written on three systems, each with three staves. The key signature is B-flat major (one flat). The time signature is 7/8.

System 1:

- Staff 1 (Treble clef): Melody line. Measure 25 is marked above the staff.
- Staff 2 (Bass clef): Accompanying line. Measure 7 is marked above the staff.
- Staff 3 (Bass clef): Bass line. Measure 7 is marked above the staff.

System 2:

- Staff 1 (Treble clef): Melody line. Measure 30 is marked above the staff.
- Staff 2 (Bass clef): Accompanying line. Measure 30 is marked above the staff.
- Staff 3 (Bass clef): Bass line. Measure 30 is marked above the staff.

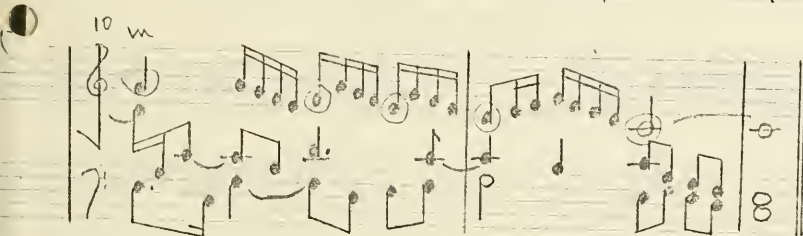
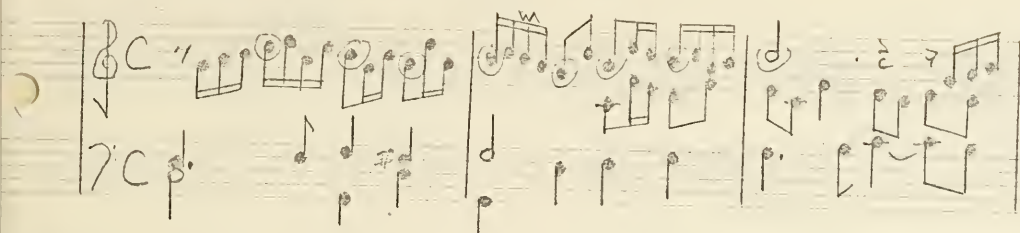
System 3:

- Staff 1 (Treble clef): Melody line. Measure 35 is marked above the staff.
- Staff 2 (Bass clef): Accompanying line. Measure 35 is marked above the staff.
- Staff 3 (Bass clef): Bass line. Measure 35 is marked above the staff.

The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

In Dulci Jubilo

Handwritten musical score for the hymn "In Dulci Jubilo". The score is written on five systems of staves, each system containing a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system shows the beginning of the piece. The second system includes a measure with a "40" marking above it. The third system features a measure with a "40" marking above it. The fourth system includes a measure with a "40" marking above it. The fifth system shows the end of the piece with a double bar line.



Handwritten musical score for the hymn "Vom Himmel kam der Engel Schaar". The score is written on five systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano). The score is divided into measures by vertical bar lines, with measure numbers 5, 10, 15, and 20 indicated at the beginning of their respective systems. The handwriting is in ink on aged paper.

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The system ends with a double bar line.

Handwritten musical score for the second system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The system ends with a double bar line.

Handwritten musical score for the third system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The system ends with a double bar line.

Handwritten musical score for the fourth system. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The bottom staff is in bass clef with a key signature of one flat (B-flat). It contains several measures of music, including a measure with a fermata and a measure with a trill. The system ends with a double bar line.

Vom Himmel kam der Engel Schaar

68

35

40

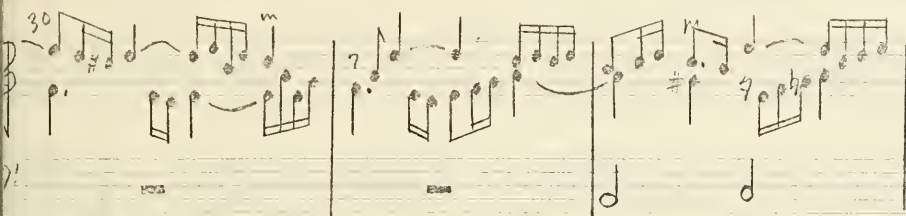
45

Handwritten musical score for "Christ lag in Todes banden". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The score is marked with measure numbers 15, 20, and 25. The handwriting is in ink on aged paper.

The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The score is marked with measure numbers 15, 20, and 25. The handwriting is in ink on aged paper.

Christ lag in Todes banden

70



Handwritten musical notation for the first system, measures 1-3. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melody with eighth and sixteenth notes. The second staff shows a bass line with whole notes. The third staff shows a bass line with whole notes.

Handwritten musical notation for the second system, measures 4-6. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melody with eighth and sixteenth notes. The second staff shows a bass line with whole notes. The third staff shows a bass line with whole notes.

Handwritten musical notation for the third system, measures 7-9. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melody with eighth and sixteenth notes. The second staff shows a bass line with whole notes. The third staff shows a bass line with whole notes.

Handwritten musical notation for the fourth system, measures 10-12. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff shows a melody with eighth and sixteenth notes. The second staff shows a bass line with whole notes. The third staff shows a bass line with whole notes.

Jesu Christus unser Heiland, der den Tod

72

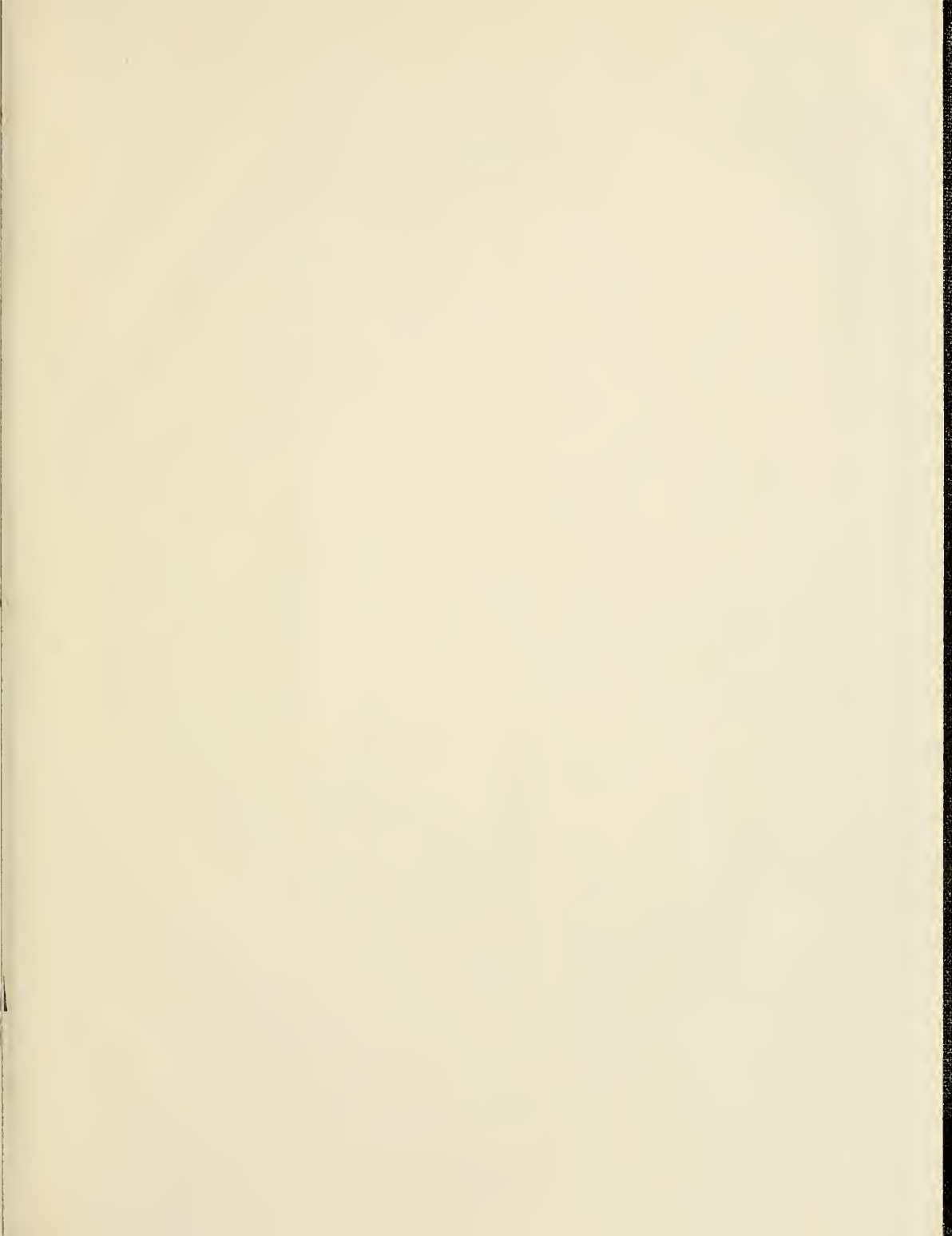
Handwritten musical score for three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 7/4.

System 1: Measures 1-4. Measure 15 is marked above the staff.

System 2: Measures 5-9. Measure 20 is marked above the staff.

System 3: Measures 10-14. Measure 25 is marked above the staff.

The notation includes various musical symbols such as notes, rests, and bar lines. The bass staff in the first system has a '7' written below it, and the bass staff in the third system has a '7' and a sharp symbol below it.



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